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## THE STICKNEY BENEFACTIONS.

In the bulletin of January, 1908, there was an account of the gifts of Mrs. Elizabeth H. Stickney, who has been one of the most important benefactors of the Art Institute. Her first gift in 1889 was the marble statue of "The Lost Pleiad" by Randolph Rogers, now installed in Gallery 12. Later she presented the collection of engravings, certain objects in the textile collection, and the four great bronze electroliers at the entrance. At her death in 1897, she bequeathed \$75,000, to form a fund from the income of which paintings and objects for the museum should be purchased. The Elizabeth Hammond Stickney Room, gallery 39, was fitted up, with decorations of marble and mosaic, in her honor by Mr. and Mrs. Cyrus H. McCormick, and will in course of time be occupied by fine paintings purchased from the Stickney Fund. The acquisitions made from this fund, the income of which in ten years has amounted to about \$35,000, are very remarkable, and illustrate well the benefit of such endowments.

Paintings purchased from the Stickney Fund from 1900 to 1908 :

- "Nocturne, Southampton Water." James McNeill Whistler.
- "Pilots, Puerto de los Pasajes." Frank Brangwyn.
- "Portrait of H. W. Hewitt." Charles L. Elliott.
- "Collection of 54 Monochromes for the illustration of Lamia." Will H. Low.
- "Mass in Brittany." Lucien Simon.
- "Centre Bridge." Edward W. Redfield.
- "Mount Monadnock." Hermann Dudley Murphy.
- "Bad Weather, Pourville." Claude Monet.
- "The two Disciples at the Tomb." Henry O. Tanner.

"Portrait of Edouard Manet." Henri Fantin-Latour.

And now the Collection of Etchings by Meryon is acquired from the same fund.

Our last bulletin contained an account of the remarkable collection of works of Meryon, the French etcher, made up by Mr. Howard Mansfield, and now purchased by the Art Institute. It is one of the rarest and most complete collections of its kind in the world, and was of course very costly. Its acquisition was made possible through the Stickney Fund, through which the collection of the museum has already been so much enriched by paintings. The income only of this fund is expended. In the present instance the interest on hand was applied to the purchase of the Meryon etchings, and the balance was advanced through the generosity of friends, to be repaid from the fund as it accumulates. This will take six or seven years. There is a peculiar fitness in this application of the fund, because Mr. E. S. Stickney was especially a collector of prints and engravings in the period from 1860 to 1885; and in 1887, after his death, Mrs. Stickney presented this collection to the Art Institute, and it thus became the foundation of this department in the museum. Immediately upon their reception the prints and engravings were arranged upon mounts of standard sizes and carefully installed in a case of special construction, marked "The Stickney Collection of Engravings," where they have ever since, when not on exhibition, been a part of the library, open freely to the inspection of visitors.

The works constitute a notable monument of the liberality of Mrs. Stickney, a monument which is but just begun, and will never cease to increase.